

THE
DRAMATIC CENSOR;
OR,
Weekly Theatrical Report.

NUMBER XV.

SATURDAY, APRIL 12, 1800.

*nunc adhibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas, aut strenuus anteis,
Nec tardum opperier, nec præcedentibus insto.*

DRAMATIC WRITERS, who desire to have an EARLY Review of their Publications, are requested to send a Copy to the Editor at JUSTINS'S Printing-Office, Pemberton Row, Gough Square.

DRURY-LANE, SATURDAY, April 5, 1800.

PIZARRO—*Sheridan*: THE LIAR—*S. Foote*.

THE attractions of this splendid *Spectacle* brought this evening one of the most crowded houses we have witnessed during the whole course of the season. Indeed, with the exception of the first night of representation, we scarcely remember a fuller attendance. The town seemed determined to take a large dose of amusement, by way of indemnification for the impending hebdomadary *Theatrical Lent*.

VOL. II.

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COVENT-

COVENT-GARDEN, SATURDAY, *April 5*, 1800.
 HOW TO GROW RICH—*Reynolds*. A PEEP BEHIND
 THE CURTAIN—*Garrick*. THE HERMIONE.

THE performances of this evening were for the Benefit of Mr. LEWIS, who exerted his talents both in the Play and the Entertainment with the happiest success, to gratify the public, whose favour he has so long and so justly enjoyed. As we have not had an opportunity of remarking on this sprightly Comedy before, we shall, at the request of several of our country correspondents, specify the distribution of the parts, or the manner in which the characters were cast.

<i>Pave,</i>	- - - - -	Mr. LEWIS.
<i>Warford,</i>	- - - - -	Mr. POPE.
<i>Sir Thomas Roundhead</i>	- -	Mr. MUNDEN,
<i>Latitat,</i>	- - - - -	Mr. FAWCETT.
<i>Smalltrade,</i>	- - - - -	Mr. EMERY.
<i>Sir Charles Dazzle,</i>	- -	Mr. BETTERTON.
<i>Hippy,</i>	- - - - -	Mr. TOWNSEND.
<i>Miss Dazzle,</i>	- - - - -	Miss CHAPMAN.
<i>Rosa,</i>	- - - - -	Miss MURRAY.
<i>Lady Henrietta,</i>	- - - }	the * <i>ci-devant</i> , or late Miss BETTERTON,

* From whatever cause it may originate, whether from prudery, affectation, or vanity, there is something sovereignly ridiculous in the singularity and mysteriousness of this Actress's announcement in the Bills of the Theatre. As she is understood to be recently married to a very worthy gentleman of the name of GLOVER, we think Mrs. GLOVER, the late Miss BETTERTON, would be preferable to the solitary *defunct* phrase by which she is now announced.

After

After this distinct specification of the *Dramatis Personæ*, it would be superfluous to enlarge on the individual merit of Performers, whose talents in the Comic line are so well known, as MUNDEN, FAWCETT, EMERY, &c. Mr. POPE has attained to that point, which he will never surpass—*mediocrity*; and Mr. BETTERTON falls even short of that. Mr. TOWNSEND possesses *improveable* abilities, which we hope he will have a fairer opportunity of cultivating.

But the highest gratification we experienced from the representation, originated in the exquisite acting of Miss MURRAY, as *Rosa*. We have frequently had occasion to extol this lady's performance in the sentimental walk of genteel Comedy; but great as is our predilection in her favour, we never imagined her capable of shining with such superior lustre in humorous and sportive characters. Her delineation of *Rosa* was critically just and satisfactory, drawing the proper line of demarcation between insipidity and coarseness, tameness and vulgarity. She has avowedly not her equal at this Theatre; and it is with the sincerest pleasure we behold her gain upon the public, and advance in estimation and popularity, with every repeated performance: a truth, of which her coming Benefit, we doubt not, will afford ample and convincing proofs.

Mr. LEWIS sustained the part of *Glib*, the Author, in the Entertainment, with much spirit, and was rapturously applauded. Mrs. DAVENPORT in-

roduced a tempory *impromptu*, allusive to Mrs. GRUNDY in *Speed the Plough*, which *told well*, and excited considerable mirth.

The *Hermione*, or *Valour's Triumph*, the New Musical One-Act Piece, represented this evening for the first time, is a mere political squib, founded on a recent well-known naval atchievement, which serves, however, as a vehicle to several droll and popular songs. Mr. INCLEDON, whose *vocal* powers are indisputable, gave the *Battle of the Hogue* in his best style.

✂ The intervention of the PASSION WEEK, of course, occasioned a total suspension of Theatrical amusement.

THEATRICAL

THEATRICAL CRITICISM, &c.

HISTORICAL RETROSPECT OF THE PUBLIC CONTRO-
 VERSY, AND COLLATERAL PROCEEDINGS RELATIVE
 TO, AND CONNECTED WITH, THE THEATRICAL IN-
 SURRECTION OF THE "GLORIOUS EIGHT."

(CONCLUDED FROM OUR LAST.)

*"Say ye not—'a confederacy!'—to all them to whom this people shall
 say—'a confederacy!'"*

*"O, my soul, come not thou into their secret; unto their assembly,
 my honour, be not thou united."*

"I will divide them in Jacob, and scatter them in Israel,"*

It ranks deservedly among the most baneful consequences of Sedition and Revolt, that the evil propagates by contagion, and not only fastens immediately on the distempered, the leperous, and unsound, but, like a pestilence, communicates its deleterious influence to the healthy and the vigorous. Instances, lamentable instances of the truth of this

* We are well aware, that *certain* persons will not fail to take advantage of the high authority from which our present Motto is taken, to accuse us of prophaneness and indecorum; but as the question, or rather controversy, though on the first blush of a *Theatrical* nature, involves the very fundamental principles of *morality*, and *religion* itself, we are of opinion, that no argument can be too *sacred*, which opposes a paramount barrier to the prevalence of doctrines, that have experimentally been proved hostile to those regulations, both in church and state, on which depends the preservation of social order and good government.

remark,

remark, have recently occurred in the *body politic*, which ought to put us upon our most serious guard against the danger of infection in every shape, whether in that of a *Naval*, or a *Theatrical* mutiny; a *civil*, or a *mimic* rebellion. The principle, in both cases, is precisely the same—revolutionary, jacobinical, and subversive of all order, authority, rule, government, and subordination.

The insurgents of Covent-Garden Theatre having openly hoisted the standard of Sedition, and promulgated their *Manifesto* to the world at large, certain perturbed spirits of the Sister Theatre (for *malecontents* are always to be found in abundance in every soil, and spring spontaneously, like weeds, without culture) immediately caught the revolutionary *mania*—the rebellious infection; or, at least, began to waver in their allegiance. Among the foremost in the groupe, we observe two gentlemen conspicuous for restlessness and disaffection. The one is notorious for his constitutional propensity to *raise* the angry storm, and then leaving his comrades to *weather* it; the other, having, on a former occasion, carried his requisitions with a high hand, in consequence of the *imbecility* of his patrons, had learnt, from experience, that fish might be successfully angled for in *troubled waters*, and therefore felt no objection to repeat the experiment, by *muddying the stream*, and baiting his hook afresh for rapine and unmerited self-aggrandizement.

In all revolutionary movements, we generally
meet

meet with two very opposite descriptions of persons—*crafty principals*, and *deluded agents*. Philosophers tell us, that discontent and dissatisfaction, with respect to present and existing circumstances, constitute the strongest evidence that can possibly be advanced in proof of the immortality of the soul. We need not wonder, therefore, that among the illustrious heroes of Drury Lane, men immortal, as to their fame and talents, a sufficient number of *malecontents* should be found to form a counterpart to the *mutineers* of Covent-Garden. A dinner was fixed upon, by way of introduction to their *corporate* acquaintance and confederate co-operation, eating and drinking being deemed the most likely and efficacious method of promoting

“ *The feast of reason, and the flow of soul.* ”

There appeared likewise, on the very *prima facie* of the business, a very strong and promising *captatio benevolentiae*, in giving a treat to men, who had brought their eating and drinking into no inconsiderable jeopardy, by their misconduct towards those, at whose expence they had hitherto subsisted.

As we have competent reason to believe that several of the individuals of the Drury-Lane Company, who assisted at this *convivial*, or rather *insurgent* meeting, have since sincerely repented of the part they imprudently took on this occasion, especially *one* of the groupe, who has received a very severe *family lecture* on the subject, we shall not injure their future hopes and preferment, by posting up

up their names to obliquy and censure. We shall only offer a few animadversions on the conduct and public correspondence of one particular gentleman who is generally supposed to have been *active above his years*, in promoting the measure, though *certain* subsequent reason or reasons, cause or causes, which it did not suit his convenience to explain, prevented him from taking an *equally active part*, in the consummation of the business. It is almost superfluous to add, that we allude to the apologetical letter of that hoary veteran, that *Father of the Theatrical Body*, Mr. KING, for not dining with the associated, *self-created* delegates of Drury Lane and Covent Garden, the mutinous deputation of *Sheerness* and the *Nore*, at *Garrick's Head* in Bow Street. The letter in question is addressed to the reputed author of the *malecontent Statement*, the literary, and *should be*, classical hero of the revolt, Mr. HOLMAN. It runs thus—

“ To J. G. HOLMAN, Esq.

“ DEAR SIR,

“ I beg you will accept my compliments and best wishes, and that you will kindly present the same to the gentlemen with whom you are so *warmly* and honourably connected, letting them know, that *certain* circumstances occur which must deprive me of the great satisfaction I should otherwise have felt in dining at the Garrick's Head to-day.

“ To obviate any suspicion that may arise respecting the cause or causes of my absense, I beg leave not only to say, but *most publicly to avow*, that I do not merely and luke-warmly *approve* the conduct of the gentlemen of the Covent-Garden Committee, but consider it as
highly

highly meritorious ; challenging the thanks of the whole body of actors, of which body I have now the honour to boast myself the father.

“ Sincerely hoping the members of Covent-Garden Theatre will find protection from the LORD CHAMBERLAIN, and proper attention from every other person or body, to whom they may think it necessary to appeal, I beg leave to subscribe myself an ardent admirer of their conduct, and a most attached friend to their cause.

New Store Street, Feb. 23, 1800.

“ THOMAS KING.”

As Mr. KING's extreme *delicacy* has only suffered him to *hint*, that “ suspicion *might* arise respecting the cause or causes of his absence,” without *assigning* satisfactory cause or causes for his conduct ; we feel it our bounden duty to volunteer the justification of so respectable and meritorious a performer. Mr. KING knows, what his refined sense of delicacy will not permit him to declare in a public advertisement, that he *has* been a very useful servant to the Proprietors of Drury-Lane Theatre. He is perfectly aware of the extent of his abilities, but at the same time conviction tells him,

Non sum qualis eram,

and with all due partiality to his own deserts, his *past* services and labours, he seems to think a salary of *Sixteen Pounds* per week, continued on the part of the Proprietors from a sense of *honour*, not of *interest*, an adequate remuneration for the *occasional* assistance of his talents. Not wholly devoid of *gratitude*, he attributes it to the *humanity* of the Proprietors, that he is allowed *Sixteen Pounds* per week for services, which his infirmities prevented him

from performing above *fourteen times* during the whole course of the former season: he, therefore, as *Father of the Body*, as the *Parent of the Profession*, made a kind of compromise between his feelings and his duty; and, whilst propriety on the one hand, forbade his personal attendance at a dinner, which he had reason to apprehend would, as the event afterwards proved, be conducted with ill manners, and to the total outrage of decorum, he was unwilling, on the other hand, entirely to withdraw his countenance from his *oppressed* and *needy children*. He therefore left them to revel by themselves, and *insult* those, at whose expence they were feasting, whilst, from motives of *pity* he writes them an epistle, which they afterwards very imprudently published; the tenor of which is flatly and diametrically contradicted by his conduct. He affects to approve of a cause, and mode of procedure, which he refuses to sanction with his presence.

In proof of the assertion we advanced respecting the indecorum which prevailed at this convivial *malecontent* dinner, this club-meeting of associated self-appointed delegates, we shall briefly animadvert on the conduct both of the givers of the banquet, and the guests that were bidden to the feast. The Performers of Drury-Lane, who *paid* for the entertainment, naturally gave the health of Mr. SHERIDAN, the gentleman from whose firm they derived their incomes, and their ability to entertain their rebel guests. This toast the *Literary Ringleader* of
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the “glorious eight” refused to drink, and this matchless effrontery, this consummate contumacy, this violation of *etiquette*, this breach of all the laws of good-breeding, hospitality and good fellowship, was tamely submitted to by the party at whose expence the *recusant* was regaling himself. However we may be inclined to admit the outraged feelings of this *non-conforming ringleader* in palliation of his offence, (we understand, that Mr. SHERIDAN had given a mortal blow to his pride and self-conceit, by signifying the *possibility* of his being *qualified* to earn *forty shillings* per week at Drury-Lane Theatre, and his own readiness to accept of his services on those terms) we can find no apology for the dastardly conduct of a company, who could patiently pocket such flagrant insult and indignity. No doubt other circumstances equally memorable, and honourable to the parties concerned, occurred at this insurgent banquet; but we have already sufficiently expatiated on an event, which probably, certain persons may find to their cost, will not be speedily effaced from memory;

O'Rourke's noble fare,
Will ne'er be forgot,
By those that were there,
And by those that were not.

With this dinner then terminated, for a season, the public proceedings relative to the mutiny of the *ever blessed* “glorious eight, till a paragraph, inserted in the *Morning Herald*, and thence copied into

the rest of the newspapers, importing that the LORD CHAMBERLAIN had declined all interference in the dispute, again brought the controversy before the cognizance of the public. The pen of the redoubted *Red-Cross Knight* was, in consequence, put in instant requisition; and an answer, purporting to be a refutation of the paragraph which originally appeared in the *Morning Herald*, was with great industry and *jesuitism* manufactured, to disguise the truth, and warp the public judgment. We present our readers with a literal copy of this document, as it appeared in the *Morning Post*, and other newspapers. It is addressed to the Editor, and runs thus—

“ SIR,

“ The following paragraph appeared in your paper on Saturday last—

“ Lord SALISBURY has transmitted an official answer to the Memorial of the Eight discontented Performers of Covent-Garden Theatre, and which they have received in the following words, viz.
 ‘ In the capacity of Lord High Chamberlain of his Majesty’s Household, I am not aware that I am invested with any authority to interfere in settling the private disputes which may arise between the Proprietors and Performers of any Theatre held under a PATENT.’

“ Hence it is made to appear, that the LORD CHAMBERLAIN has declined all interference in the arrangement of the differences subsisting between the Patentees and Actors of Covent-Garden Theatre.

“ The passage above quoted, being represented as the official answer of the LORD CHAMBERLAIN, to the Performer’s Memorial, it should follow, that it contained *the whole purport of his Lordship’s epistle*; when, on the contrary, it is only part of one sentence of
 of

of it, obviously mutilated for the purpose of implying a meaning, not only directly opposite to *the spirit of the whole letter, but to the sense, which even that very sentence, given entire, would convey.*

“ Though used to experience the effects of *managerial* misrepresentation, we presumed that the respect due to the LORD CHAMBERLAIN, would have prevented his letter from becoming the vehicle of such practices. That we are authorized to consider this misrepresentation, as arising from the source we have specified, is grounded on our knowledge, *that a copy* of the letter alluded to was sent to Mr. HARRIS, and we believe to him alone.

“ We have too much respect for the LORD CHAMBERLAIN, and too much gratitude for the conduct he has adopted towards us; and, we will add, too high a sense of propriety, to imitate the example presented to us, of publishing, without his Lordship's permission, a letter evidently intended only for private information. Actuated by such sentiments, we forbear to give the decided refutation to the injurious paragraph, which the LORD CHAMBERLAIN's letter so fully affords. Pledging our credit to the Public, and under the correction of the LORD CHAMBERLAIN, we declare that the paragraph alluded, *though nearly correct in the quotation of words*, is, from its tendency, only calculated to conceal his Lordship's kind intentions, and to mislead the public.”

Ere we proceed to the sensible, judicious, and manly reply vouchsafed by the *Morning Herald*, to this sophistical harangue of the *malecontents*, we have two observations to offer on the harangue itself. The first respects the palpably contradictory evidence of the insurgents given in their own cause, when they assert, that the passage quoted in the *Morning Herald*, is garbled and “*mutilated*;” and then, in the close of their Statement acknowledge, that “it is nearly *correct* in the quotation of words.” The second remark applies to their *ambushed* attack
on

on the Manager of Covent-Garden Theatre, who, they would insinuate, has been guilty of a breach of confidence, a gross violation of the respect due to the LORD CHAMBERLAIN, by giving *publicity* to a communication which was intended only for *private* inspection. They inform us, that “a copy of the letter alluded to was,” exclusive of a similar epistle to themselves, “sent to Mr. HARRIS, and they believe to him *alone*.” And hence they would fain persuade us, if possible, that a secret, confided to *one single* individual, is more likely to transpire, than a similar secret entrusted to *eight* persons. This mode of reasoning is on a *par* with the rest of their distorted arguments, inferences, and assertions. The following is a copy of the Reply published to their lame defence in the *Morning Herald*.

“MR. EDITOR,

“In justifying the information I gave you of the declaration of LORD SALISBURY, respecting the Petitioning Players of Covent-Garden Theatre, I beg not to be understood, as entering into any controversy with these Eight discontented, or *United Performers*. I should as readily court a newspaper squabble with a lawless combination of Journeymen Shoemakers, or Taylors.—I am not conscious of having either altered the spirit, or mutilated the words of that declaration. But as these irritable Gentlemen are not content with my having told the truth, I will now tell the whole truth, which in tenderness alone to them I certainly kept back in the first instance. The remainder of the LORD CHAMBERLAIN’S statement ‘(though extraneous from the official communication) demonstrated a benevolent offer of his services, if, as an arbitrator, these could be exercised, to reconcile the differences subsisting between the Performers, and their employers.’ From this, I conceive it to be inferred,

inferred, that in consideration of their *declared apprehension* of being *dismissed from the Theatre*, if they *failed in their project*, his Lordship, in laudable commiseration of their case, was desirous to palliate their errors, on a reasonable acknowledgment of their misconduct. Though these Gentlemen are pleased to impute my information, as they have done most things, I perceive, which displease them, to *Managerial* authority, let me assure you, Mr. Editor, that you derive it from a source somewhat higher, though you probably could not from any that is more respectable. I am, &c.

March 17.

YOUR CORRESPONDENT."

This spirited and just retort provoked a long, rancorous, and *scurrilous* answer (we feel not the slightest hesitation to confer this latter epithet upon it, although the *puny dabler in literature*, who manufactures what he dubs *Theatrical Critiques*, for that neat periodical publication, The **Monthly Mirror*, finds it replete with elegance) from the *malecontents*. The spirit of irritation, which this letter breathes from first to last, must have been peculiarly gratifying to the ingenious Correspondent of The *Morning Herald*, as affording incontrovertible demonstration that his shafts had been levelled with judgment, with decision and success. 'Tis the province of the "stricken deer to weep," of the "galled jade to wince." When individuals, or any body of men, multiply complaints on complaints, yet limit their

* We have not the remotest wish to commence hostilities with, or deprecate the merits of, The *Monthly Mirror*. On the contrary, the Proprietor of that publication possesses our best wishes: we have a personal regard for the gentleman, and only lament that it should be his fate to fall into such bad hands.

proofs to bare assertion, without adducing a *single fact*; when they confine their reply to the mere abuse of their opponents, without bringing forward a single argument—without substantiating a single case of actual falsehood, inconsistency, and error—such a line of conduct offers a strong presumption, that their complaints are unfounded, and their cause indefensible. And when we behold these men, after themselves provoking *public scrutiny*—after themselves rashly *precipitating* their appeal to the town, dastardly shrinking back from *public discussion*, and deprecating the *public opinion* on a case they themselves have brought before the *public tribunal*, themselves pertly submitted to *public cognizance*; then, indeed, we may justly suspect the goodness of their cause, and feel alarmed that there is something rotten and corrupt, something disgraceful, something that dare not meet the open eye of day, but courts the veil of secrecy and night,

————— *Pulchra Laverna,*

Da mihi fallere, da justo sanctoque videri,

Noctem peccatis, et fraudibus objice nubem!

something dark, iniquitous and vile at the bottom of the transaction.—“He that doeth truth, cometh to the light, that his deeds may be made manifest”—We shall not, however, enlarge on this topic, but give our readers an opportunity of judging for themselves, by putting them in possession of the *last public letter* we are to expect from the *malecontents*, as they

they explicitly declare their determination to notice nothing that may hereafter appear on the subject, unless it proceed immediately and avowedly from the Proprietors of Covent-Garden Theatre.

“ TO THE EDITOR OF THE MORNING POST.

“ SIR,

“ The extraordinary conduct adopted at THE MORNING HERALD office, is the cause of our entreating your indulgence on the present occasion. In consequence of a letter which appeared in that paper of yesterday, an answer to it was presented there for insertion, but was denied admission. The system of giving place to assertions, and refusing their refutation, is so contrary to every principle of fair dealing, that we are amazed at the *want of policy* evinced in the transaction. The *disposition* in that quarter to befriend our opponents we had every reason to expect; but we could not suppose that inclination would master prudence so far as to cause a palpable acknowledgment of such gross partiality.

“ The Letter alluded to, independent of its being anonymous, was too contemptible in its style to have engaged our attention, but from the perseverance of the Author in misrepresenting the conduct of the LORD CHAMBERLAIN. Towards the *feeble* champions of our adversaries, we have manifested a forbearance suited to the impotence of their efforts.—Surely it would have been impertinent in us to *repeat* what they have proved themselves unable to *refute*; besides the obvious absurdity of encountering beings enveloped in clouds, or those who, if visible, are only obvious to be more despised.—Our deviation in one instance from the principle of leaving anonymous opponents unnoticed, has confirmed us in the conviction that it ought in no future instance to be violated. For what has followed our exposure of the first fallacy, of the *ambushed* correspondence in THE MORNING HERALD, but his mean endeavour to second a *gross misrepresentation* by a *pretended inference* totally repugnant to common sense? And thus may a being who shrinks from avowal, produce his *unwarranted deductions*, and issue his *fabrications* for *facts ad infinitum*.

“ This correspondent has thought proper to compare us to a *lawless combination* of journeymen shoemakers or taylor. The *lawless combination* is too absurd, and sounds too much like the language of *enraged imbecility* to need a serious reply. Whether, all points considered, we ought to be classed *with* the description of persons specified, or *above them* or *below them*, is not at this moment a needful enquiry; but this we will maintain, that in point of *independence*, they are at present infinitely our superiors.

“ The meanest individual of the persons described, when dismissed from an employment, or even when displeased with his employers, may, if he possess honesty and industry, soon secure to himself a situation as eligible as his former. No such resource is open to the Actor; he must submit to every species of oppression with which *his* employer may choose to load him, or what is the alternative?—a suspension of the exercise of the profession to which he has devoted his time and talents, and by which alone he can consequently support himself and his family. Nay, more hopeless still is his condition; even submission to oppression may not secure him a permanent establishment; for a Manager’s caprice may still effect what every manly feeling of the Actor has been repressed to prevent. And yet, when men laudably step forward to obtain for their *humbled* profession some better security—something that shall restore its Members a little more to the level of their fellow-subjects, there are beings base enough to brand such honest exertions with reproach, and even to vilify the respectable characters who have generously testified their approbation of those endeavours to obtain justice for an oppressed community. Of the despicable beings to whom we allude, wishing them all the peace their *cankered hearts* will suffer them to enjoy, we take our leave; determined, henceforward, to leave unnoticed whatever may appear against us, which does not immediately, and avowedly, proceed from the Proprietors of Covent-Garden Theatre.

“ We are, Sir, your obedient humble servants.

“ JOHN JOHNSTONE,

“ JOSEPH GEORGE HOLMAN,

“ ALEXANDER POPE.

“ CHARLES

" CHARLES INCLEDON,
" JOSEPH MUNDEN,
" JOHN FAWCETT,
" THOMAS KNIGHT,
" HENRY ERSKINE JOHNSTONE."

March 19, 1800.

To this point then, at present the *ne plus ultra* of public jurisdiction, have we traced the rise and progress of this Theatrical Insurrection—an insurrection, which we the more lament and regret, as there is great reason to apprehend, that it will be productive of very serious and calamitous consequences to the insurgents and their abettors; persons, whom we *individually* regard, and who have our best wishes for their success in life, as long as they pursue the path of propriety and rectitude. We regret, likewise, that the peace and good government of the Theatre should be endangered by the imprudence of a set of men, whose example may continue to operate as a bad precedent, and as the fertile *hot-bed* of future disturbances, long after the subjugation of the revolters; or, what we would infinitely prefer, if practicable, their return to allegiance. We lament, and we cannot refrain from condemning, the remissness of the Managers and Proprietors, who *might* have nipped sedition in the bud, by a timely disclosure of the firm tenure, in virtue of which they hold their Theatre, by a timely exposition of the *uncontrolled* authority and power, as far as the management of the Theatre is involved, vested in them by the Patent they possess. Had

Mr. HARRIS pursued this course, a course which prudence and justice equally recommend, the eyes of the *malecontents* would have at once opened to a due sense of the danger of their proceedings; and *submission* on the one part, *amnesty* on the other, would have followed, as the natural consequence. On this subject, we took occasion, in the Thirteenth Number of our Work, page 406, to point out to the Proprietors of Covent-Garden Theatre, what to us appeared their positive duty. We urged the expediency of publishing their *Patent*, as the only document which can determine the controversy. But the contumacious silence of the Proprietors on this point, furnishes room to doubt, whether such a promulgation is, in their opinion, compatible with their interest. This consideration might possibly carry with it considerable weight in the eyes of many public writers; but on us, we are free to confess, it boasts no influence whatever. We are, in every sense of the word, *neuter* in the business; and, as the Proprietors choose to perpetuate the controversy, by their reluctance to bring it to issue: as they choose even to implicate the LORD CHAMBERLAIN himself, by making him not only a *party*, but a *principal* in a transaction, where the Patent allows him *no right of control or interference whatever*, we shall, however remiss *they* may be, discharge *our* duty, by presenting the public with a *literal* Copy of their *Patent*, which we have procured, in defiance of the Managers, and, most probably, at the price of their indubitable

indubitable resentment, by unwearied assiduity, and by a laborious search in every Public and Private Repository of Documental Records. Had the Performers been equally indefatigable, on their part, and put themselves to the trouble of procuring a sight of the *Patent*, before they ventured to rebel against it, the present unhappy contest would never have taken place. The Patent is *verbatim* to the following effect—

“ CHARLES the SECOND, by the Grace of God, King of England, Scotland, France, and Ireland, Defender of the Faith, &c. to all to whom these presents shall come greeting.

“ Whereas our Royal Father, of glorious memory, by his Letters Patent under his Great Seal of England, bearing date at Westminster the six-and-twentieth day of March, in the fourteenth year of his reign, did give and grant unto Sir WILLIAM DAVENANT, by the name of WILLIAM DAVENANT, gentleman, his heirs, executors, administrators, and assigns, his full power, licence, and authority, that he, they, and every of them, by him and themselves; and by all and every such person and persons as he or they should depute and appoint, and his and their labourers, servants, and workmen, should and might lawfully, quietly, and peaceably frame, erect, new-build, and set up upon a parcel of ground, lying near unto, or behind the Three Kings Ordinary, in Fleet Street, in the parishes of Saint Dunstan in the West, London, or in Saint Bride's, London, or in either of them; or in any other ground in or about that place, or in the whole street aforesaid, then allotted to him for that use; or in any other place that was or then after should be assigned or allotted out to the said Sir WILLIAM DAVENANT, by THOMAS Earl of ARUNDEL and SURRY, then EARL MARSHAL of ENGLAND; or any other commissioners for building, for the time being in that behalf, a THEATRE or PLAY-HOUSE, with necessary tiring and retiring rooms, and other places convenient, containing in the whole forty yards square, at the most, wherein
Plays,

Plays, Musical Entertainments, Scenes, or other the like presentments might be presented. And our said Royal Father did grant unto the said Sir WILLIAM DAVENANT, his heirs, executors, administrators, and assigns, that it should and might be lawful to and for him the said Sir WILLIAM DAVENANT, his heirs, executors, administrators, and assigns, from time to time, to gather together, entertain, govern, privilege, and keep such and so many Players and persons to exercise Actions, Musical Presentments, Scenes, Dancing, and the like, as he the said Sir WILLIAM DAVENANT, his heirs, executors, administrators, and assigns, from time to time, to act Plays in such Houses, so to be by him or them erected, and exercise Music, Musical Presentments, Scenes, Dancing, or other the like, as the same or other houses, or times, or after Plays are ended, peaceably and quietly, *without the impeachment or impediment of any person or persons whatsoever*, for the honest recreation of such as shall desire to see the same. And that it should and might be lawful to and for the said Sir WILLIAM DAVENANT, his heirs, executors, administrators, and assigns, to take and receive of such as should resort to hear and see any such Plays, Scenes, and Entertainments whatsoever, such sum or sums of money as was, or then after, from time to time, should be accustomed to be given or taken in other Play-houses and places, for the like Plays, Scenes, Presentments, and Entertainments, as in and by the said Letters Patent, relation being thereunto had at large, may appear. And whereas we did, by our Letters Patent, under our Great Seal of England, bearing date the 16th day of May, in the 13th year of our reign, exemplify the said recited Letters Patent, granted by our Royal Father, as in and by the same, relation being thereunto had, at large, may appear.

“ And whereas the said Sir WILLIAM DAVENANT hath surrendered our said Letters Patent of exemplification, and also the said recited Letters Patent, granted by our Royal Father, into our Court of Chancery, to be cancelled, which surrender we have accepted, and do accept by these presents, know ye that we of our special grace, certain knowledge, and mere motion, and upon the humble petition of the said Sir WILLIAM DAVENANT, and in considera-
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tion of the good and faithful service which he the said Sir WILLIAM DAVENANT hath done unto us, and doth intend to do for the future; and, in consideration of the said surrender, have given and granted, and by these presents for us, our heirs and successors, do give, and grant unto the said Sir WILLIAM DAVENANT, his heirs, executors, administrators, and assigns, full power, licence, and authority, that he, they, and every of them, by him and themselves, and by all and every such person and persons as he or they shall depute or appoint, and his and their labourers, servants, and workmen, shall and may lawfully, peaceably, and quietly frame, erect, new-build, and set up, in any place within the Cities of London and Westminster, or the suburbs thereof, where he or they shall find best accommodation for that purpose, to be assigned and allotted out by the surveyor of our works, one Theatre or Playhouse, with tiring and retiring rooms, and other places convenient, of such extent and dimensions as the said Sir WILLIAM DAVENANT, his heirs or assigns, shall think fitting, wherein *Tragedies, Comedies, Plays, Operas, Music Scenes, and all other Entertainments of the Stage whatsoever*, may be shewn and presented. And we do hereby for us, our heirs, and successors, grant unto the said Sir WILLIAM DAVENANT, his heirs and assigns, full power, licence, and authority, from time to time, to gather together, entertain, govern, privilege, and keep such, and so many Players and persons, to exercise and act *Tragedies, Comedies, Plays, Operas, and other Performances of the Stage*, within the House to be built as aforesaid, or within the House in Lincoln's Inn Fields, wherein the said Sir WILLIAM DAVENANT doth now exercise the premises; or within any other House, where he or they can best be fitted for that purpose, within our Cities of London and Westminster, or the suburbs thereof; which said company shall be the servants of our dearly beloved brother, JAMES Duke of YORK, and shall consist of such number as the said Sir WILLIAM DAVENANT, his heirs or assigns shall, from time to time, think meet; and such persons to *permit and continue, at and during the pleasure of the said Sir WILLIAM DAVENANT*, his heirs or assigns, from time to time, to act *Plays and Entertainments of the Stage, of all sorts, peaceably* and

and quietly, without the impeachment or impediment of any person or persons whatsoever, for the honest recreation of such as shall desire the same: and that it shall and may be lawful to and for the said Sir WILLIAM DAVENANT, his heirs and assigns, to take and receive of such of our subjects as shall resort to see or hear any such Plays, Scenes, and Entertainments whatsoever, such sum or sums of money as either have accustomedly been given and taken in the like kind, as shall be thought reasonable by him or them, in regard of the great expence of Scenes, Music, and such new decorations, as have not been formerly used.

“ And further for us our heirs and successors, We do hereby give and grant unto the said Sir WILLIAM DAVENANT, his heirs and assigns, full power to make such allowance, out of that which he shall so receive by the acting of Plays and Entertainments of the Stage as aforesaid, to the Actors, and other persons employed in acting, representing, or in any quality whatsoever about the said Theatre, as *he or they shall think fit.* And that the said Company shall be under the sole government and authority of the said Sir WILLIAM DAVENANT, his heirs and assigns; and all scandalous and mutinous persons shall, from time to time, by him and them be ejected and disabled from playing in the said Theatre. And for that we are informed that divers Companies of Players have taken upon them to act Plays publicly in our said cities of London and Westminster, or the suburbs thereof, without any authority for that purpose, We do hereby declare our dislike of the same, and will and grant that only the said Company, erected and set up, or to be erected and set up, by the said Sir WILLIAM DAVENANT, his heirs and assigns, by virtue of these presents, and one other Company erected and set up, or to be erected and set up, by THOMAS KILLIGREW, Esquire, his heirs and assigns, and none others, shall from henceforth act or represent Comedies, Tragedies, Plays, or Entertainments of the Stage, within our said cities of London and Westminster, or the suburbs thereof; which said Company to be erected by the said THOMAS KILLIGREW, his heirs or assigns, shall be subject to his and their government and authority, and shall be stiled the Company of us and our ROYAL CONSORT. And the better to preserve

preserve amity and correspondence, and that the one may not encroach upon the other by any indirect means, *We will* and ordain that no Actor, or other person employed about either of the said Theatres, *ejected* by the said Sir WILLIAM DAVENANT and THOMAS KILLIGREW, or either of them, or *deserting* his Company, shall be received by the Governor, or any of the said other Company, or any other person or persons, to be employed in acting, or in any manner relating to the Stage, without the consent and approbation of the Governor of the said Company, whereof the said person so ejected or deserted was a member, signified under his *hand and seal*. And we do by these presents declare all other Company and Companies, saving the two Companies before mentioned, to be silenced and suppressed. And for as much as many Plays, formerly acted, do contain several prophane, obscene, and scurrilous passages; and the womens parts therein have been acted by men in the habits of women, at which some have taken offence; for the preventing of these abuses for the future, *We* do hereby strictly command and enjoin, that from henceforth no new Play shall be acted by either of the said Companies, containing any passages offensive to piety and good manners, nor any old or revived Play, containing any such offensive passages as aforesaid, until the same shall be corrected and purged by the said Masters or Governors of the said respective Companies, from all such offensive and scandalous passages as aforesaid. And we do likewise permit and give leave that all the womens parts to be acted in either of the said two Companies, for the time to come, may be performed by women, as long as these recreations, which by reason of the abuses aforesaid were scandalous and offensive, may, by such reformation, be esteemed not only harmless delight, but useful and instructive representations of human life, to such of our good subjects as shall resort to the same. And these our Letters Patent, or the Enrolment thereof, shall be in all things good and effectual in the law, according to the true intent and meaning of the same, any thing in these presents contained, or any law, statute, act, ordinance, proclamation, provision, or restriction, or any other matter, cause, or thing whatsoever to the contrary, in any wise

notwithstanding, although express monition of the true yearly value or certainty of the premises, or of any of them, or of any other gifts or grants by us or any of our progenitors or predecessors heretofore made to the said Sir WILLIAM DAVENANT, in these presents is not made ; or any other act, statute, ordinance, provision, proclamation, or restriction heretofore had, made, enacted, ordained, or provided, or any other matter, cause, or thing whatsoever to the contrary thereof, in any wise notwithstanding.

“ In witness whereof, we have caused these our Letters to be made Patent, witness ourself at Westminster, the fifteenth day of January, in the fourteenth year of our reign.

“ BY THE KING,

“ HOWARD.”

Such is the absolute authority vested in the Proprietors, such their uncontroled power and rule. Not one single article of complaint and grievance, brought forward by the *malecontents*, can claim redress under this deed. No one clause of exemption, no partial provisions, transfer the jurisdiction and government of the Theatre from the *Patentee* to the LORD CHAMBERLAIN. He may, indeed (as report says he very laudably has done), step forward as a mediator, an intercessor, between *guilt* and *justice*. But it becomes an object of serious enquiry, in how far prudence will warrant the Proprietors to risque the forfeiture of their Charter, by a non-compliance with the clause, which commands the expulsion of all mutinous and seditious persons.

Most sincerely do we wish, that the dispute may yet be accommodated. We bear no *personal* enmity towards a single member of the insurgents. On the contrary,

contrary, we have availed ourselves of every opportunity of paying them their *individual* tribute of applause, and praise. But, as a *body*, as a self-created *delegation*, as a *lawless combination*, we cannot possibly recognize them. In this capacity, we feel it our duty to strengthen Mr. HARRIS in his resistance to their demands. If he concedes a *tittle*, he is lost: if he complies with their arrogant requisitions, he makes a voluntary surrender of his rights; he then, instead of being their Lord and Master, or (in the express words of his Patent) their "*Governor*," becomes their Servant and Dependant. He will then experience the truth of Seneca's remark: "*Quot servi, tot hostes?*" Their prayers are not the language of supplication; they are *preces armatæ*, and breathe the most unqualified spirit of defiance, and inveterate opposition. Firmness, resolution, and inexorable pertinacity, are the weapons of resistance which it behoves Mr. HARRIS to employ. True to himself, he has nothing to fear from their aggression: he stands on a rock, which neither force nor stratagem can assail: he holds a Charter, which nothing but the consentaneous Act of the Three Branches of the Legislature can abrogate or suspend. Thus circumstanced, if he makes a voluntary surrender of his rights, the consequences of the deed rest with himself; he incurs the guilt of moral *suicide*. We even blame him for temporizing with Revolt, for compromising his prerogative and immunities, by acquiescing in an appeal to any au-

thority, however high and respectable. He has only to stand upon the defensive; and, when called upon to show cause for his rule of conduct, let him produce his *articles of war*, produce his *Patent*, which at once must silence all clamour and objection.

As these leading and principal men; these *arch-malecontents* conclude their letter in the *Morning Post* with a crafty *captatio benevolentiae*, that they are fighting not their *own* cause, but the cause of the profession at large; we beg leave again to put the *inferior* Performers of the Theatre upon their guard against the insidious machinations of these usurpers. Let them rest assured, and for proof of this assertion we refer them to the former part of our *Strictures on the Malecontent Statement*, that no possible benefit would result to them from the aggrandizement of these *ringleaders*. They would only be thrown to a greater distance, and cast into a deeper and darker shade in the back ground.

Nor can we dismiss the subject without offering a word of wholesome admonition and advice to the insurgents themselves. We recommend to them sincere repentance, timely and immediate submission, that they may yet escape, if possible, the punishment of their misconduct. But, if they obstinately shut their ears to good counsel, if they persist in their guilt, and add contumacy to disobedience, they then must look to the reward of impenitence and hardened delinquency. In that case,
however

however we may *pity*, we cannot interpose to *save* them. We cannot countenance crime and offence, we cannot wish to see rebellion carried on with impunity.

Lastly, we hope, that all those who have been shaken in their allegiance by the machinations of these *ringleaders*, will return to a proper sense of duty. We hope they will have virtue to resist temptation, promises, and threats, and that if the *malecontents* persist in their attempts to augment the number of their partizans, they will reply in the true spirit of loyal subjects, in the dignified language of *Rolla*—"We want *no* change, and, least of all, *such* change as *they* would give us."

Here then we take our leave of Mr. MOODY'S *ever-blessed*, "Glorious Eight"—here we wash our hands of their quarrels, misdemeanours, and revolt. We recommend reformation, repentance, and submission, as the only chance they have of retaining their situations, if they have not already transgressed beyond the hopes and possibility of forgiveness; if the *safety of the whole flock does not demand the sacrifice of a few tainted sheep*. We have only most solemnly to repeat the assertions we made in the commencement of our *Strictures*, that we stand perfectly *neuter* and *isolated* from either party. We shall hardly be accused of having maintained a secret correspondence with the *Eight Malecontent Performers*; and we pledge our honour, that we are equally exempt from *managerial* influence. We have no communication whatever with the Proprietors,

tors, in any form or shape; the several facts and anecdotes we have been enabled to detail, have been the result of a laudable wish to support our own *literary character*, by thoroughly informing ourselves upon every subject on which we undertake to write. The COPY OF THE PATENT, given in our present number, is not only without the concurrence, but absolutely without the knowledge of the Proprietors; and, as we have reason to believe, if we may be allowed to form a judgment from their conduct in withholding its promulgation, entirely contrary to their wishes, and unsanctioned with their approbation.—The reason why we have been induced to publish the PATENT, is our firm conviction, that its publication is essentially necessary to enable the Town, to whom the *malecontents* have appealed, to form a competent and righteous verdict on the justice of their cause.

For the rest, we do not pretend to consider our *Strictures on their Statement* as a complete and elaborate *criticism* of their pamphlet. We have only gleaned the most prominent features, and exposed the most prominent fallacies, errors and inconsistencies, with which their publication abounds. To give a full and satisfactory *critique* of such a mass of misrepresentation and false argument, would require a large volume, and more leisure than either we have to spare, or our readers would, probably, choose to bestow, upon so bad a cause.

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